Fontwerk

Case Micro

Case Micro™

For small print that is supposed to be read.
The typographical proof that size does matter.

Design
Erik Spiekermann
Anja Meiners
Ralph du Carrois

Design Contributions
Andreas Frohloff

Mastering, Production
Andreas Frohloff
Christoph Koeberlin

Marketing
Ivo Gabrowitsch (Naming, Conceptual Contribution, Copywriting, Imagery, Specimen)
Lucy Beckley (English Translation)
Loris Olivier (Artworks)

Trademarks
Case Micro™ is a trademark of Fontwerk GmbH

Design Period; Release
2019–2020; October 12, 2020

Latest Update
Version 1.001; October 26, 2020

Languages
94 Latin (see page 8)

Glyphs Per Font
789 (see page 9)

Styles
8: four upright weights and corresponding italics
(see page 5)

Licensing, Pricing
Trial Free Test license
Standard Combined Print, Web, App and eBook license, starting at €50
Extended Larger license volume and additional Broadcasting, starting at €500
Further types of license available on request

Formats
OTF, WOFF2; Further formats available on request

Variable Fonts
Included in the Superfamily package at no extra cost.
2 Axes: weight, optical size
File sizes (WOFF2): 136 KB Upright; 136 KB Italic

Modifications, Extensions
Available on request

Recommended Use
Advertising & Packaging
Editorial & Publishing
Small Text
Software & Gaming
Responsive Designs

Contact
Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin, Germany
hello@fontwerk.com

Available exclusively from fontwerk.com/fonts/case-micro.

Bold 50 pt, Medium 16 pt, Regular 16 pt, Bold 8.5 pt, Regular 8.5 pt

End-to-end encryption

Berlin Grammar

Metoprolol 100–1A

SIGNATURE

INSTITUT PASTEUR DE LILLE 1899

Freelancer

From $29.95/mo. or $719 with trade-in.*

Paul Kalkbrenner

Ett gigantiskt batteri som utformats

École Normale Supérieure

250+ MIGLIA (STIMA EPA)

Prospecto

FINTECH

Gjon Delhusa

Inmunidad de Rebaño

Hamburger Straße 210, 38112 Braunschweig

Case Micro Light · SMALL CAPS

Case Micro Light Italic · SMALL CAPS

Case Micro Regular · SMALL CAPS

Case Micro Italic · SMALL CAPS

Case Micro Medium · SMALL CAPS

Case Micro Medium Italic · SMALL CAPS

Case Micro Bold · SMALL CAPS

Case Micro Bold Italic · SMALL CAPS

Available in 8 styles.

Live Broadcasting

AUDIOSICKLE

Frequency in Kilocycles

CASTANEA GAMING CO.

OPERATING SINCE 2018

Light All Caps 50 pt, Medium Italic 15 pt

Regular All Caps 12.5 pt, Medium 40 pt

Bold 120 pt, Bold Italic 120 pt, Regular 15 pt

Medium 23 pt, Light 23 pt, Light Italic 23 pt

gircos×

Certified Public Accounting and Tax Advisory Practice

Radiation Zone

N82

Big Delta Remix

20 Mil Léguas Submarinas Bold 46 pt, Português

THE YEAR 1866 WAS SIGNALIZED by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited. Medium 14 pt, English

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der einflussreichen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger Zeit schon waren mehrere Schiffe auf hoher See *„einem gigantischen Etwas"* begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal. Die Einzelheiten, die im Zusammenhang mit dieser Erscheinung in den verschiedenen Logbüchern verzeichnet worden waren, stimmten alle recht genau überein hinsichtlich des Äußeren des betreffenden Gegenstands oder Lebewesens, der unerhörten Wendigkeit seiner Bewegungen, der erstaunlichen Geschwindigkeit und der eigentümlichen Art seiner Lebensäußerungen. Regular 10.5 pt, Italic 10.5 pt, Deutsch

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Dumeril ni Quatrefages hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios. El promedio de las observaciones efectuadas en diferentes circunstancias una vez descartadas tanto las tímidas evaluaciones que asignaban a ese objeto una longitud de doscientos pies, como las muy exageradas que le imputaban una anchura de una milla y una longitud de tres permitía afirmar que ese ser fenomenal, de ser cierta su existencia, superaba con exceso todas las dimensiones admitidas hasta entonces por los ictiólogos. Regular 9 pt, Español

Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer. En effet, le 20 juillet 1866, le steamer *Governor-Higginson,* de *Calcutta and Burnach steam navigation Company,* avait rencontré cette masse mouvante à cinq milles dans l'est des côtes de l'Australie. Le capitaine Baker se crut, tout d'abord, en présence d'un écueil inconnu ; il se disposait même à en déterminer la situation exacte, quand deux colonnes d'eau, projetées par l'inexplicable objet, s'élancèrent en sifflant à cent cinquante pieds dans l'air. Donc, à moins que cet écueil ne fût soumis aux expansions intermittentes d'un geyser, le *Governor-Higginson* avait affaire bel et bien à quelque mammifère aquatique, inconnu jusque-là, qui rejetait par ses évents des colonnes d'eau, mélangées d'air et de vapeur. Pareil fait fut également observé le 23 juillet de la même année, dans les mers du Pacifique, par le *Cristobal-Colon,* de *West India and Pacific steam navigation Company.* Donc, ce cétacé extraordinaire pouvait se transporter d'un endroit à un autre avec une vélocité surprenante, puisque à trois jours d'intervalle, le *Governor-Higginson* et le *Cristobal-Colon* l'avaient observé en deux points de la carte séparés par une distance de plus de sept cents lieues marines. Quinze jours plus tard, à deux mille lieues de là, l'*Helvetia,* de la *Compagnie Nationale,* et le *Shannon,* du *Royal-Mail,* marchant à contrebord dans cette portion de l'Atlantique comprise entre les États-Unis et l'Europe, se signalèrent respectivement le monstre par 42° 15' de latitude nord, et 60° 35' de longitude à l'ouest du méridien de Greenwich. Regular 5.5 pt, Italic 5.5 pt, Français

Supported Languages

All of Fontwerk's typefaces support at least 94 Latin-based European languages such as English, German, French, Spanish, Czech, Polish, and Turkish. Some families also support Greek and Cyrillic (e.g. Russian, Bulgarian). If you need further languages or script systems (anything from Cyrillic and Greek to Hebrew, Arabic, Thai and even Chinese, Japanese, Korean (CJK), and Devanagari), we can make custom fonts for you.

▾ Latin

Afrikaans
Albanian
Asu
Basque
Bemba
Bena
Breton
Catalan
Cornish
Croatian
Czech
Danish
Dutch
Embu
English
Esperanto
Estonian
Faroese
Filipino
Finnish

French
Friulian
Galician
Ganda
German
Gusii
Hungarian
Icelandic
Inari Sami
Indonesian
Irish
Italian
Jola-Fonyi
Kabuverdianu
Kalenjin
Kamba
Kikuyu
Kinyarwanda
Latvian
Lithuanian
Lower Sorbian
Luo

Luxembourgish
Luyia
Machame
Makhuwa-Meetto
Makonde
Malagasy
Maltese
Manx
Meru
Morisyen
North Ndebele
Northern Sami
Norwegian Bokmål
Norwegian Nynorsk
Nyankole
Oromo
Polish
Portuguese
Quechua
Romanian
Romansh
Rombo

Rundi
Rwa
Samburu
Sango
Sangu
Sena
Serbian
Shambala
Shona
Slovak
Slovenian
Soga
Somali
Spanish
Swahili
Swedish
Swiss German
Taita
Teso
Turkish
Upper Sorbian
Uzbek

Volapük
Vunjo
Walser
Welsh

Bold 40 pt, Regular 9 pt, Bold 9 pt

Fontwerk

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂÂÄÀĀĄÅÃÆĆČÇĈĊĐĎÐÉĚĔÊËÈĒĘĞĜĢĠĦĤIJÍĬÎÏÌĪĨĴĶĹĽĻĿŁŃŇŅŊÑÓŎÔÖÒŐŌØÕŒÞŔŘŖŚŠŞŜȘẞƏŦŤŢŢÚŬÛÜÙŰŪŲŮŨẂŴẄẀÝŶŸỲŹŽŻ

Accented Latin Lowercase

áăâäàāąåãæćčçĉċðďđéěĕêëèēęəğĝģġħĥıíĭîïìijīĩĵȷķĸĺľļŀłńʼnňņŋñóŏôöòőōøõœþŕřŗśšşŝșßŧťţţúŭûüùűūųůũẃŵẅẁýŷÿỳźžż

Small Caps

AÁĂÂÄÀĀĄÅÃÆBCĆČÇĈĊDĐĎÐEÉĚĔÊËÈĒĘFGĞĜĢĠHĦĤIJÍĬÎÏÌĪĨJJĴKĶĻLĹĽĻĿŁMNŃŇŅŊÑOÓŎÔÖÒŐŌØÕŒPÞQRŔŘŖSŚŠŞŜȘẞƏTŦŤŢŢUÚŬÛÜÙŰŪŲŮŨVWẂŴẄẀXYÝŶŸỲZŹŽŻĿΩ FF FFI FFJ FFL FJ FL 00123456789 (){}[]!¡?¿&

Numerals & Currency Symbols

00 1123456789 00123456789 00123456789 00123456789 0123456789/ 0123456789 / 0123456789 0123456789 ½⅓²⁄₃¼¾⅕²⁄₅³⁄₅⅘⅙⅚¹⁄₇⅛³⁄₈⅝⅞¹⁄₉¹⁄₁₀ ᵃᵒ ฿¢¤$€ƒ₺₥₽₹£¥

Punctuation, Mathematical Signs & Symbols

.,:;…!¡?¿·•*#/\ ₍₎(){}[]⁽⁾-‐—‑–-_‚„""'‘«»‹›‴"‶'⟨⟩₌⁼ ₊⁺ ₋⁻ • ℅ ≅ ⁄ · ̂₌ +−×÷=≠><≥≤±≈~¬∧∞ ∫ΩΔ∏∑√µ∂%‰

Arrows & Shapes

↑↗→↘↓↙←↖↔↕●○◆◇◊■□▲▶▼◀△▷▽◁▴▸▾◂☑☒✓@&¶§©®℗™°ʹʺ¦¦ℓ†‡℮

Stylistic Set 1 #SS01 — Alternative one

No. 1   No. 1

All alternative glyphs are also available via the Access All Alternates #AALT and Stylistic Alternates #SALT features.

Contextual Alternates #CALT

: FJ fj PJ pj and gender star (German: Gendersternchen) included

5:4   5:4

Small Capitals #SMCP

Chill   CHILL

Small Capitals From Capitals #C2SC

Qmax   Qmax

Variation: #SMCP + #C2SC

Bling   BLING

Case-Sensitive Forms #CASE

¡ ¿ · • / \ ( ) { } [ ] - – — - - - « » ‹ › ⟨ ⟩ @ included

(H-o)   (H-O)

Lining Figures (default) #LNUM, Oldstyle Figures #ONUM

169   169

Proportional Figures (default) #PNUM, Tabular Figures #TNUM

317   317

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 $\frac{4}{852}$

Ordinals #ORDN

6a 2o   6^a 2°

Scientific Inferiors #SINF

CO2   CO$_2$

Superscript #SUPS, Subscript #SUBS

m3 M6   m^3 M$_6$

Slashed Zero #ZERO

7380   7380

Localized Forms #LOCL
L· Ll·l → L· Lll (Catalan) and Ş ţ ş ţ → Ș Ț ș ț (Romanian) included

Brașov   Brașov

"The Curious Case of Erik Spiekermann", "For lowercase, uppercase, for every case" … There are puns aplenty for a typeface with this particular name. But we'll spare you any more and concentrate on the facts.

Corporate type designers know this situation all too well: Your client wants something new, something to call their own, something that stands out from the competition. However, in reality, they often end up wanting the same thing: their own version of a Neo-Grotesque in the style of *Helvetica®, Akzidenz Grotesk®* or *Univers®.*

Anja Meiners and Ralph du Carrois and even Erik Spiekermann have sat in client briefings like these. As a trio they have been responsible for numerous highly respected custom-type projects, but often they too have found themselves depending upon such a variant or adaptation.

Case is the essence of these experiences. They left out everything that they felt was unnecessary in the world's most popular typeface genre but they made sure to keep all the best bits. Building on the concentrate of the best bits, they added new ideas and conceptual solutions for a modern static grotesque. The result is the missing element in an otherwise strained and bloated genre: A typeface whose clear basic personality looks familiar and creates trust, but at the same time is novel and individual and is therefore perfect for strong brand building. An ideal font for complex branding projects born out of years of working on such complex branding projects.

Case is currently available in three optical sizes: the core family suitable for the vast majority of applications, particularly larger applications such as logos, wordmarks and headlines, the Text family for longer reads and the

Micro version for – surprise, surprise – small text. Depending on the area of use, it can guarantee readability of 5pt, in some cases, even less.

An important distinguishing criterion of the family members is their respective spacing. In comparison to the two versions for text applications, the main family's spacing is narrow, whereas it is wider on the Text and widest on the Micro. For better readability, both Case Text and Case Micro have a higher x-height, an l with a 'foot' and slightly more open shapes than its bigger sister. The Micro has more distinguishable character forms (r, i, j) or wider glyphs (f, t) as well as significant contrast at the joints of the stems and bows.

A unique selling point are the real italics, since they are a rarity in the genre. Type designers are often satisfied with obliques here. Even rarer are Variable Fonts, but fear not, these are already included in the superfamily package. At no extra cost.

The planned extensions, some of which are already underway, relate to language support, the widths (at least a Condensed and an Extended version), a monospaced version and drumroll please … a UniCase. A little wordplay is allowed after all.

Finally, to come back to the name: one of the characteristics of all Case styles is that in order to optimize some of the letters for the design of logos and wordmarks, the terminals of letters such as c, a, s and e all have the same horizontal endings, including uppercase and small caps. And since the name of the

typeface should look good when set in the font itself and all Spiekermann fonts after *ITC Officina®* only have four letters, the name came about almost automatically.

We believe "in any case" that Case has the potential to become a classic of tomorrow. More than 30 years after Erik Spiekermann's most important classic *FF Meta®* was released, its designer, together with Anja Meiners and Ralph du Carrois, have their sights set on the twenties.

CASE MICRO

Text and Micro have higher x-heights and more open shapes.

Bold 20 pt, Regular 7.5 pt, Italic 7.5 pt

DESIGNER

Erik Spiekermann

What else can one write about the man whose Wikipedia entry has been translated into 13 different languages?

The man, whose shelves are decorated with multiple awards for his life's work from the most renowned associations and a beautifully framed honorary doctorate certificate. The man, whose reference books and biography *'Hello, I Am Erik'* became international bestsellers. The man, who has designed more successful typefaces than most foundries have to offer. The man, who is an entertaining guest in audio, film and TV productions (e.g. the legendary BBC video). He is at home in three time zones and owns more bicycles in each place than a large sporty family. He is the man who was heavily involved building two of the most relevant creative agencies, a legendary letterpress workshop, and the most important independent font distributor and the largest library of contemporary typefaces.

So, there is not much left to write about this man. Apart from the fact that *Fontwerk* would probably not exist without the latter two achievements, our roots lie in the ideals and friendships of the first 25 years of *FontShop.* The fact that Erik sees his future as a type designer for our label after his enormously successful time at *ITC* and *FontFont* is highly appreciated but at the same time a hugely motivating obligation for us.

◎ Berlin, Germany

⊕ p98a.com
◉ instagram.com/espiekermann
🐦 twitter.com/espiekermann

© Dennis Letbetter

DESIGNER

Anja Meiners

Surrounded by the crystal-clear, ice-age lakes at the gates of Berlin, Anja Meiners finds inspiration for distinct and contemporary typefaces.

She lives in the tranquil surroundings of Brandenburg with four generations of her a not quite so tranquil family but the business of the city is always within reach.

Together with Ralph du Carrois, Anja founded *bBox Type* where they developed exclusive custom fonts for international brands such as *ZDF, Cewe* and *Autodesk*. They are also responsible for the popular *Fira Sans* for *Mozilla* in cooperation with Erik Spiekermann and team and the multiscript extension *FiraGO* for the geodata provider *here*. In 2022, Anja left bBox to pursue new challenges.

As well as a flair for typefaces, the communication designer has a talent for organizing events, such as the monthly Typostammtisch Berlin, for which she also loves to write for. Another big and important topic for Anja is the process of how kids learn to read and write.

© Norman Posselt

⊙ Groß Köris, Germany

⊕ anjameiners.com
⊡ instagram.com/meinersanjameiners
🐦 twitter.com/AnjaMeiners

Light 20 pt Small Caps, Bold 50 pt, Medium 10.5 pt, Regular 10.5 pt, Italic 10.5 pt

DESIGNER

Ralph du Carrois

The graphic design studio founded by Ralph and Jennifer du Carrois soon developed into a type design studio after an extensive corporate type project for Suzuki.

Ralph made a name for himself with international clients such as *de Gruyter, zdf, Cisco, Bosch, TERN, Autodesk* and *Monotype* by extending and designing fonts. One of his most extensive projects was *Fira Sans* for *Mozilla,* which he developed together with Erik Spiekermann, Anja Meiners and team as well as the extended *FiraGo* design for the geo provider *here*.

With his foundry *bBox Type,* Ralph serves customers and clients of various sizes from different business areas. bBox has realized projects for *zdf, cewe, here, de Gruyter, Mozilla, Neue Nationalgalerie Berlin, Autodesk, Erik Spiekermann,*

Cisco, Bosch, the City of Rome and many more.

Born in Allgäu, Germany, the graduate Product Designer still devotes his spare time to both his actual field of study and to art. When he left the hustle and bustle of Berlin, new spaces and perspectives opened up for him and his family in Potsdam. Today he lives and works there in a wooden house, which he designed himself.

© Norman Posselt

⊙ Potsdam, Germany

⊕ carrois.com
⊙ instagram.com/carroiscarrois
⌄ twitter.com/carroiscarrois

Light 20 pt Small Caps, Bold 50 pt, Medium 10.5 pt,
Regular 10.5 pt, Italic 10.5 pt

File Formats and Licensing

All our typefaces are provided in OTF (OpenType fonts with PostScript outlines; usually used for desktop, apps, ebooks, and hardware) and WOFF2 (Web Open Font Format; OpenType fonts for the use on the web) formats. Most other formats such as EOT, SVG, WOFF, or TTF are not necessary anymore today. However, we can generate those files in case they are really needed.

We believe we have one of the simplest licensing models in the industry. If we were sitting in the pub, we could draw it out on a beermat. It's hard enough to find the right font, so we want to make the licensing as simple as possible. What does this mean?No drop-down-menus, just a LICENSE IN ONE CLICK. You pay just once and that's that as long as you keep within the boundaries of use as stated in the License.

Please check our website fontwerk.com/licensing for further information.

TRIAL

1 User testing purposes only

CLICK HERE TO DOWNLOAD FOR FREE NOW!

STANDARD

Print: 1 User
Web: 100,000 Pageviews/mo.
App: 1,000 Downloads
eBook: 10,000 Downloads

EXTENDED

Print: 15 Users
Web: 1,500,000 Pageviews/mo.
App: 15,000 Downloads
eBook: 150,000 Downloads
Broadcasting: 1.5 Mio Viewers

TRIAL The 'Trial Fonts' contain around ¾ of the actual characters and usually no OpenType features. The license allows free use during the test phase. Both desktop and webfonts are included so that you can design mockups, websites, apps and eBooks etc. and then present to the client without having to commit to the purchase. Only when it is clear that the font fits and the actual projects go live or are produced, will you need to purchase the Standard version.

STANDARD Our most popular license that includes use in Print (desktop) for one user for use on the Web (100,000 pageviews per month), in an App (1,000 downloads) and eBooks (10,000 downloads). If more users, pageviews or downloads are required, either several Standard licenses or an Extended license must be purchased.

EXTENDED This is comparable to a MUL, a multi-user-license. Extended covers use in Print for 15users with total use on the Web (1.5million pageviews per month), in Apps (15,000 downloads) and eBooks (150,000 downloads). It is also the right license for use in Broadcasting (1.5million viewers).

ENTERPRISE For all other situations that are not covered by one of these licenses, an individual agreement is necessary. We strive to deliver them as quickly and easily as possible.

Fontwerk

Address
Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin,
Germany

Website
fontwerk.com

Email
hello@fontwerk.com
We work on Central
European time, and
will respond as soon
as we can.

Social Media
Instagram, Twitter,
LinkedIn: @fontwerk

Bold 8 pt, Regular 8 pt,
Medium 16 pt, Light 16 pt,
Regular Small Caps 16 pt

We craft modern typefaces and provide innovative font engineering and type design services.

We BELIEVE that convincing communication is only possible with the most aesthetically pleasing and most technically sound fonts.

Our VISION is to provide easy access to such fonts through free trial versions, a simple licensing model and one of the fastest ordering processes around.

Our long-lasting designs add VALUE above and beyond the actual cost. These fonts can be downloaded directly by discerning agencies, designers and brands or ordered as

a perfectly fitting custom type solution in addition to font engineering services.

We hope to CONTRIBUTE to something bigger by promoting talented designers from around the world with whom we work under the fairest conditions.

Our MOTIVATION is simply the love of good design. Outstanding type is our contribution to that.

Related Typefaces

Case
Case Text

Pairing Suggestions

Rag

Nikolai
Franziska Weitgruber

Raggg

Supermarker
Ulrike Rausch

Fontwerk

Download Free Trial Fonts on Fontwerk.com